



McGill unionised workers walked out yesterday to protest cuts in salaries, and the lack of a contract. Similar strikes were held at universities throughout Québec this week.

McGill local walks out

by Molra Ambrose

McGill's unionised employees walked out yesterday for a one-day strike. With picket lines at Roddick and Milton gates, workers protested stalled labour negotiations with the University and the provincial government.

According to Gaspare Palmero, president of local 298 of the Service Employee's Union, no members of the 300-person local stayed on the job. However, he was unable to explain the poor turn-out on the picket lines. He added that 88

per cent of the local voted in favour of the strike.

The members of local 298, syndicated under the Fédération des travailleurs du Québec (FTQ), are the only unionised employees on campus.

Palmero stressed that since the walk-out was legal, any union member reporting to work would be fined. McGill administration, as the employer, would also be legally fined by the union.

Encompassing maintenance, residence, and printing staff, as

well as janitors, porters and Faculty club workers, union members distributed leaflets listing the reasons for their strike.

•The government, in passing Bill 70, cut salaries by nearly 20 per cent for the first three months of 1983.

•No (provincial) labour agreement since November 30, 1982.

•A wage freeze for 1983.

The contract between the university and local 298 expired in February and has not been

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UQAM students fight admin.

by Jenny Beeman

Few students' societies are as chummy with their administrations as the McGill Students' Society is with ours. AGEUQAM, l'Association générale des étudiants-es de l'Université du Québec à Montréal, has a long history of fighting for their administration's recognition.

150 UQAM students marched through Pavillon Judith-Jasmin Tuesday to protest a threatened eviction of the student association.

Last May, the administration

threatened to evict AGEUQAM for not holding a student referendum to verify support for the organisation. The association was ordered to hold the referendum after most students had left for the summer.

AGEUQAM V.P. Finance Céline Seguin said, "We know a referendum would be passed by five of the six faculties."

To fulfill the administration's requirements for recognition, the referendum would have to be passed by all six faculties.

The sixth faculty, Management, strongly opposes AGEUQAM's alliance with the university unions and its stance on educational, as well as political issues. If a referendum were held, the Management faculty's opposition would defeat the referendum.

Although the official status of AGEUQAM is still unclear, the demonstration achieved its short-term goals. As one participant said, "Now they won't

dare to throw us out. They see AGEUQAM has our support, and we would do this again if they tried."

Seguin agreed. "I don't think they will throw us out; this was too strong a show of support."

AGEUQAM faces severe financial difficulties. Because the administration does not recognise the association, it will not collect their fees. AGEUQAM is forced to set up tables at registration and ask students to pay five dollars for support.

According to Seguin, usually "less than half the students give money. Also, there are nine campuses, so it is impossible for us to be everywhere. Unless we are very visible, students won't know our problems and why we need their support."

AGEUQAM has slated a general assembly for next week to discuss the February 1984 referendum.

Pink armbands generate awareness

by Albert Nerenberg

"We're not all white middle-class men with moustaches, between the ages of 30 and 35 with large disposable incomes," said Nigel Crawhall one of the organisers of Gay and Lesbian Awareness week at McGill and Concordia.

The week's activities, which end Friday, are intended both as a response to stereotypes and

misinformation about homosexuality, and to encourage confidence, visibility, and solidarity among lesbians and gays at both universities.

According to Crawhall, the week is intended for heterosexuals as well as gays and lesbians, but particularly for people on campus who may be uncertain about their own gay or lesbian sexuality.

"It is for those who haven't admitted it to themselves, or for people who've gone through the first stage but they don't know what to do," he said. "There are so many gays on this campus." The organisers have been distributing pink arm bands during the week to promote gay and lesbian visibility at McGill.

The week's activities include workshops in theatre com-

munications, debates and films concerning lesbian and gay politics and sexuality, concluding with a dance on Saturday. Stephanie Webster, a co-organiser of the event, said efforts are being made to heal the traditional rift between the lesbian and gay community.

"We need a united front," she said. "We are sisters and brothers, there is a lot of good will between individuals."

According to Crawhall and Webster, extreme homophobia — the irrational fear or hatred of homosexuals — at McGill, is not one of the larger problems people face about being lesbian, gay or bisexual.

"Guilt is probably the biggest reason why people don't come out," said Crawhall. "You live in a world of tension where you're closeted but you don't realise it."

Said Webster "We haven't been able to convince people that homosexuality comes from the first stages of women and men, that it's natural."

According to Normand Boucher, a co-organiser of the week, "the events have been successful, but unfortunately, a lot of gays and lesbians will only come to the dance," he said. "But they will see a lot of people from their classes.

Neighbours picket Parc avenue porn

by Molra Ambrose

Multi-lingual signs and chants were the spirit of the day as 75 people marched at Parc Avenue and Laurier last Saturday to protest the increase in the area's pornography.

A unified neighbourhood front appeared as Greek, Portuguese, French and English signs confronted such x-rated establishments as Le Beaver, Expo Sexe, and Super Sexe. Escorted by police, the group shouted "Non à la porno" and "Porn is the theory, rape is the practice."

Organised by Linda Lee Tracey, featured in the National Film Board's anti-pornography movie, Not a Love Story, the demonstration was a gathering of local residents.

According to a press release,

the group believes "we've tolerated porn in our community for years, but now there is too much porn."

We want these signs taken down because they make women's bodies ugly and vulgar. We are not anti-sex or puritan...we want to raise our children with a healthy attitude toward sex and their own bodies."

Peter, the owner of Super Sexe at 5169 Parc Avenue, refused to give his last name for publication, but said, "My business has dropped from \$500 a week to \$150 since this group started."

Gesturing at the demonstrators, he said, "They're all communists. I'm not afraid of nobody because

we are legal. We're going to take them to court. At school they (the teachers) even teach them (the students) to make love today."

The residents' group plans to focus on pornographic advertisements and magazine sales in local stores.

"We have a watch-dog committee and we will use consumer pressure to get them to remove their stuff. We will bring our babies if they don't take down the signs and we will refuse to shop there," said Tracey.

City councillor for Parc Avenue's District 32, Konstantinos Georgoulis, will present a motion to the Montréal City Council tonight asking for community protection from pornography.

ERRATUM:

In the front-page article "ANEQ readies" (Friday, Oct. 14), the Université de Montréal student association was incorrectly identified as the *Association générale des étudiants-es de l'Université de Montréal* (AGEUM). AGEUM was the 1960's student union and no longer exists. The correct name of the current UdeM association is *Fédération des Associations Étudiantes du Campus de l'Université de Montréal* (FAECUM). We regret the mistake.

CLASSIFIEDS

Ads may be placed through the Daily, Room 803, Student Union Building, 8am to 2pm. Deadline is 2:00 p.m. two weekdays prior to publication.

McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days, \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. *Exact change only, please.*

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BE A PART OF HISTORY — Don't miss the 80th annual ultimate Happy Hour. The Road to Bliss is only a drink away. Oblivion begins at 5 P.M. 3641 Aymer, Friday October 21st.

CHRISTIAN AWARENESS WEEK at Concordia starts Monday, Oct. 24 with Spectrum production "In Search of a Sun". Displays, presentations, speakers. Check Today Column for details.

COME WORSHIP IN THE PROTESTANT TRADITION Sundays at 10:30 a.m., United Theological College, 3521 University. Brunch follows. All welcome. For information call 392-5890.

POETRY — open reading, at Newman Center. 3484 Peel St. (392-6711). Fri. Oct. 21st, 8:00 p.m. Everyone welcome.

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TODAYS

Lesbian and Gay Awareness Week 16h00: Religion and Homosexuality, Concordia H333-6. 20h00: Film, The Word is Out, FDAA. 20h00: Gay Hootenanny, music, sing-along. Concordia H651.

Debating Union Training session at 15h00 in Union B16 on first opposition speeches. **South Africa Committee** discussion with Professor Myron Echenberg from 11h00 to 13h00 in Union 107-108.

McGill Film Society presents Hamlet at 20h00 in STEWART BIOLOGY BUILDING, SI/4. Tickets at the door, \$1.75.

Players' Theatre Final Auditions for The Cocktail Party, from 18h00-20h00 in Union 308.

Radio McGill This is Pop features the newest releases from around the world. This week: singles from A Certain Ratio, Haircut One Hundred, Gene Loves Jezebel. Every week at 16h30 on CFRM 91.7 Cable FM. Sponsored by Underground Records. **Amnesty International** Prisoner of Conscience Week. Sign petitions at our table in the Union.

Dictatorship or Democracy in the Third World The case of Pakistan. Lecture by Feroze Ahmed, New School, New York. Leacock 26, Sunday October 23 at 17h00.

Lecture and Film The Legal Challenge to the Cruise Tests with Lawrence Greenspon with Professor Stephen Scott. Screening of If You Love this Planet. McGill Moot Court, 3644 Peel; 19h30.

NDP McGill Film: A Time to Rise on the Canadian Farmworkers' Union in B.C. at 16h30 in Union 107-108.

History Student Association invites all history grads, undergrads and professors to at wine and cheese at Thomson House from 16h00-19h00.

Greer Calixte Nicholson Colloquium Giordano Bruno and Renaissance England. Thomson House, backroom at 16h00.

Women's Soccer Club meets at 18h00 at 522 Pine Ave. For all.

Scrivener magazine staff meeting 16h30 in Union 434.

Samurai Karate Club Weapons courses begin this Saturday at 9h00 at Physical Arts Academy, 1121 Ste. Catherine W, 2nd floor. For info, contact Bruce (486-1282) or Richard at the Academy.

McGill Badminton Team Tryouts Saturday, October 22, for those who could not attend last Tuesday. 14h00 in the gym.

McGill Student Pugwash Lecture by Prof. W. Rybczynski on technology. 19h30 in McConnell Engineering Bldg., Room A9.

McGill Public Interest Research Group meets in Union cafeteria at 16h00.

Liberal McGill meets at 16h30 in Leacock

411. Executive elections. Bring membership fee, so you can vote.

ciTest Anxiety Groups now forming at the Student Counselling Service. Call 392-5119 NOW for information.

McGill Christian Fellowship Pastor Woodward of People's Church speaks at 18h30 in Union 107.

How to read the bible discussion sponsored by Chaplaincy, Newman Centre, 3484 Peel, at 16h00. Info: 392-5890.

Signs of the Times Lectures at 20h00 in the Newman Centre.

McGill Friends of Mongolia meets to discuss deviant tendencies among true socialist nations and disrupt all genuine forms of social protest. Program of action for nationalization of goat industry and distribution of goats (young, lusty) to all mens, womens, and childrens. Union at 17h00.

McGill Students' Committee against Imperialist War Preparations. Noon discussion against both superpowers, Thomson House at 12h00.

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the supplement

by John Maxwell

Even with the redeeming feature of the return of Sean Connery, the new James Bond film *Never Say Never Again* is only a pale, dispirited series of allusions to the earlier Bond films.

The new film draws on the underwater scenes and stolen nuclear bombs from *Thunderball*, the villains' subterranean lair from *Dr. No*, *From Russia with Love*'s health-resort setting etc. What the film is missing — aside from a plot of its own — are the excesses of the earlier films.

From the evil perversity of the East European/, Russian/Asian villains to Bond's all-too-effortless consumption of over-anxious women, the earlier films always went too far. This excess

was almost a form of humour. It filled out every scene, giving life to what was after all a well-known, generally predictable plot with a foregone conclusion.

In the latest Bond film, the villain (Klaus Maria Brandauer) plays his part in an understated, almost subtle way — even the sign of his madness is so much self-control. In the end he seems all-too-normal. The problem is that the earlier excesses demanded an overdone, absolutely upfront perversity. In film, this above all means looking the part.

For example, *Goldfinger* — the archvillain of greed — is obese, sensual, the perfect glutton. Dr. No, the "mad scientist", has a mechanical arm and a claw — it is as though he had exchanged his humanity for his scientific brilliance.

In both these cases, the villains themselves were visual, even sensual images of their inner distortion. You didn't analyse and

discover their sin, you stared at it — with the same strange fascination and pleasurable disgust you no doubt used to get at a freak show.

The character development of the beautiful assassin in *Never Say Never Again* is an example of Irvin Kershner's misdirection. The film has recourse to the blatant use of two stale feminine myths. One is that of Eve — the assassin not only kills with a snake, but Bond is seen eating an apple in the wake of one of her murders.

The other is the myth of the black-widow. The assassin attempts to kill Bond only after making love to him. The use of these myths is again contrary to the earlier excesses — they are simply a kind of easy, clichéd shorthand used to designate the assassin as evil.

Pussy Galore, is recruited to the side of the good only after she is seduced by Bond.

The assassin — consumed by the doubt that she hasn't given Bond the "highest rapture" he has known by any woman — is too unfulfilled to be saved. In the Bond films, the cause of feminine evil is always the women's lack of sexual fulfillment from men.

Sean Connery is the only success of *Never Say Never Again*. As in the other films, he conjures up that ruthless, excessively virile, domineering masculinity so necessary to the myth of which James Bond has become a kind of archetype.

The myth involves that kind of masculinity which reduces the world to a series of contests and the women's identity to a desirable, desiring body. Bond himself personifies the two great virtues of this myth — he is invincible and irresistible.

Since this kind of masculinity does not do as well in a less fictional world, it is an inevitable source of frustration. There is resentment, hatred. The Bond films offer the ultimate consummation of this hatred — the sensationalistic killing of beautiful women.

In *You Only Live Twice*, Bond pours poison into the mouth of a woman as she sleeps; in *Goldfinger*, a woman is painted to death with gold paint and her sister's neck is broken by a flying hat; in *Never Say Never Again*, the beautiful assassin is blown apart by a small, properly phallic projectile.

The most instructive scene in the new Bond movie is the one which involves the beautiful assassin's attempt to castrate the secret agent. Castration is so obviously nasty, so blatantly catering to men's worst misogynistic fears. Without the tension of the plot (we know Bond will triumph) or the excesses of the earlier films, there is no life to the scene — we are not absorbed nor entertained.

The result — the film's mythology is unveiled, is naked. It is like the lights going up in a porn theatre and if you are not just bored, you will be embarrassed.

The Bond films are often called "just entertainment" — entertainment supposedly being an impoverished form of communication which gives pleasure but doesn't "say anything". The problem, of course, is that when we ride high on the action adventure, the violent fantasy, we are following a plot generated by an ideology as mythology.

In the Bond film, these include, among other things, sexism and cold war prejudice. When we are entertained by the films, we partake of the pleasures they afford.

Finally, *Never Say Never Again* manages to sin even within the context of entertainment — the film is boring.



In contrast, we can again look back to *Goldfinger*, to the group of six women who form a squadron meant to gas-bomb Fort Knox. The women not only have the same uniforms, but the same blond hair and large breasts which, ever since Marilyn Monroe, have connoted that all too American sexuality of the "pinup girl".

The sight of the six together robbed of their individual identity — reduced to a cluster of sexual objects — is perfectly true to the older Bond form.

We should also notice that there's something wrong with both the squadron members and the assassin. Namely, they are in traditional masculine professions and therefore on the side of evil. The leader of the squadron,

Up yours, Sean. Never say Bond-age again.

the supplement

Two worlds colliding

by Robert Costain

It's unfortunate that the film, *Merry Christmas, Mr. Lawrence*, directed by Nagisa Oshima and starring David Bowie, follows on the heels of Bowie's most commercially successful year to date. The recent tide of Bowieman makes this film very difficult to judge critically.

The film is directed by Nagisa Oshima, a Japanese director who turned heads several years ago with his erotic Franco-Japanese co-production, *In the Realm of the Senses*. In light of Oshima's reputation, one expects much from *Merry Christmas, Mr. Lawrence*. What one gets is by no means a disappointment, despite the fact that David Bowie's personal magnetism at times threatens to overwhelm the character he portrays.

The film is set in a Japanese prisoner-of-war camp in 1942. Oshima's theme focusses on the conflict between the Japanese sense of honour and the western will to survive and persevere in the face of adversity. It shows a battle of wills between the young Japanese officer in charge of the camp, and two fiercely determined British prisoners, one of whom understands Japanese traditions while the other shows absolute contempt for them.

The Japanese officer, Captain Yonoi (played by Japanese musician, Ryuichi Sakamoto), is a young man who is attempting to adapt to the modern world while retaining many old Japanese traditions and values. This creates a conflict within himself as well as with his prisoners. For him, the fact that the British soldiers have let themselves be captured is a mystery. He wonders how the soldiers can submit themselves to the shame and humiliation of being held prisoner. For a Japanese soldier facing capture there is only one honourable way out — by committing *hara kiri*, ritual suicide. Because of this attitude, although he is fascinated by the westerners, Yonoi can show nothing but disdain for them, and treats them very poorly.

The two main British characters, Lawrence (Tom Conti) and Celliers (David Bowie), represent all of what was seen as honourable and good in western society. They are captured, unwillingly, and remain defiant in the face of their captors. Lawrence understands the Japanese thought process, and tries to use this understanding to the prisoners' advantage, but to no avail. Celliers makes no attempt whatsoever to make philosophical concessions to the Japanese way, so Yonoi attempts to test his western will by breaking it.

Japanese disdain for western "cowardice" is equalled only by the hatred that Celliers feels as a result of his captors' intentional cruelty. Celliers is haunted by boyhood guilts, and must come to terms with them, as well as the possibility of his own death. Celliers' character shows how imperfect many traditional western values are, just as Yonoi shows the rigidity of Japanese values.

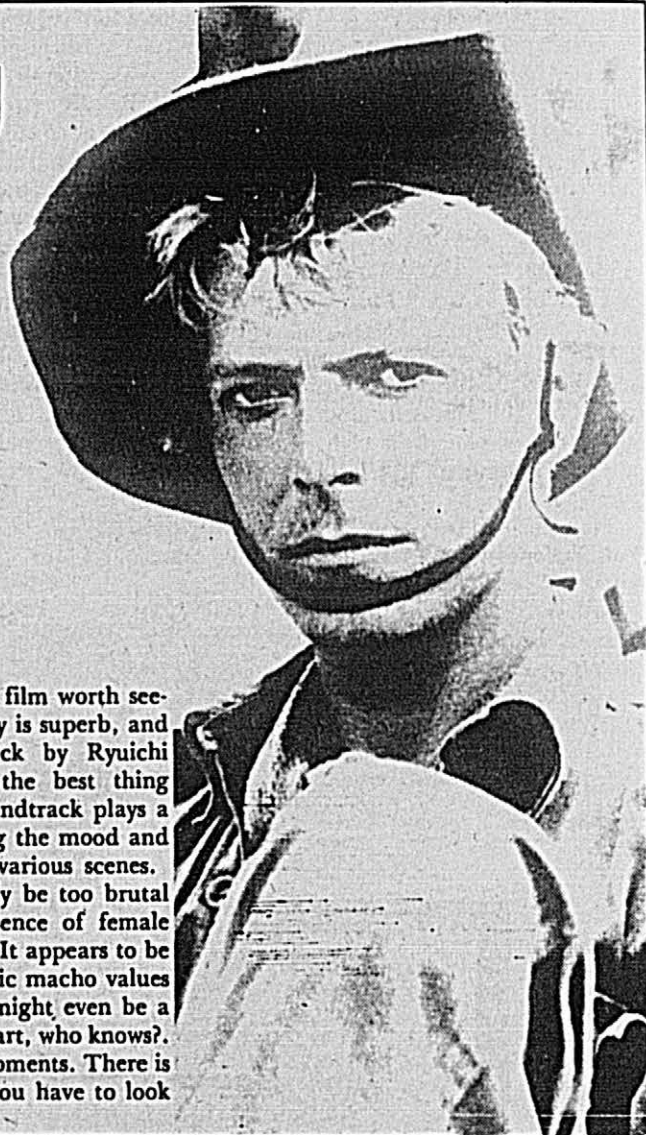
The struggle between cultures in this film is violent and brutal, but *Merry Christmas, Mr. Lawrence* is at times a powerful film. In a less than subtle manner, the film forces the viewer to watch the seedier side of two very different cultures.

It is interesting to note that Oshima has taken a novel, *The Seed and the Sower*, written by a Western author, Laurens Van Der Post, and added to it his own fascinating Japanese viewpoint. The viewer gains insight into both Japanese and Western ways of thought and codes of honour — when the film is doing its job, that is.

Bowie is, without a doubt, the focus of the picture. But he fails, whether intentionally or otherwise, to upstage the other major players, and this is to the film's advantage. Bowie's natural, almost overwhelming presence has been melded into the character of Celliers. Bowie's familiarity becomes the familiarity of the values which he represents. His performance is not perfect, but he is a competent actor and pulls off what is probably his best role yet. It is, however, hard to forget that the person on the screen is one of the most popular music stars alive.

Ryuichi Sakamoto is cool and dignified as Yonoi. The subtleties of the character are a testament to this actor's ability. He plays very well off the other leads, and brings new sensitivity to the image of the samurai.

Conti's characterization, while very good, is at times fuzzy. The balance between sensitivity and strength of character is never quite established. Conti uses the screen well though, and is not put off by Bowie's presence.



Merry Christmas is a film worth seeing. The cinematography is superb, and the electronic soundtrack by Ryuichi Sakamoto is probably the best thing about the film. The soundtrack plays a very large part in setting the mood and adding emotion to the various scenes.

The film will probably be too brutal for many, and the absence of female characters is disturbing. It appears to be a reflection of the archaic macho values of the characters — it might even be a statement on Oshima's part, who knows?

But this is a film of moments. There is some genius in it, but you have to look hard to find it.

Daniel: An inexorable failure

by José Arroyo

Sidney Lumet's *Daniel* is full of neglected opportunities. Drawing from E.L. Doctorow's *The Book of Daniel*, Lumet could have chosen as his subject the McCarthy era, the Rosenberg trial, capital punishment, or he could have told the story of a young man's search for identity. All are present in the film.

Yet, they are not references that intertwine, or lend richness and depth to *Daniel*. The film looks like the fuzzy picture of a photographer who couldn't get his panoramic lens in focus. *Daniel* is a mess.

The film begins with a huge close-up of Timothy Hutton's (Daniel) eyes staring into the camera while his voice flatly describes methods of execution used during the centuries. It ends with Daniel, his wife, and his child participating at a peace rally.

In between, the director uses flashbacks to show how Daniel's parents went from the Communist Party to the electric chair, and how Daniel changed from an uptight, serious scholar into a happy, well adjusted peacenik while trying to find out the truth about his parents.

The format is interesting, and could have worked if Lumet had shown why the Isaacsons, not-so-loosely-based on the Rosenbergs, went to the electric chair and what Daniel found out about his parents. Lumet doesn't. We're told that the Isaacsons were found guilty of conspiring to sell atomic secrets to the Soviets, but we are not shown that. All we see is how nice they were and the tender care they gave their children. Daniel never asks whether they were guilty so we don't get any answer from him either.

The treatment the Isaacsons receive is dishonest. Lumet makes us question their guilt and that really isn't the issue. It is generally conceded that Julius Rosenberg was guilty of spying and that his wife was probably an accomplice. Lumet fails to question why they were so severely punished.

It would have taken someone more talented than Lumet to analyse the reasons for the Isaacsons' execution.

He prefers, however, the quick, cheap jolts: he plays up the scene of the children watching the FBI rip up their home and the parents' execution. Explanations which could have added depth and clarity are omitted. At the end of the film, it is unclear why Daniel seems so at peace. None of the questions have been answered.

It is surprising to find that Lumet has been making feature films for 26 years. He seems to have just come from television. Close-ups, and medium shots dominate the film. The only dynamic sequences are the crowd scenes. This is a problem with Lumet because he is at his best with fast-paced, energetic material. Here, the scenery-chewing of Mandy Patinkin, in the role of Daniel's father, is out of place.

The screenplay, by E.L. Doctorow, is disappointing. It is inconceivable that a respected contemporary writer can write dialogue like, "Your parents were up to something," and Grandma's crazy because, "she couldn't stand the torment of her life."

The actors fare somewhat better. Lumet was once an actor himself and he usually knows how to cast a film. In *Daniel*, Amanda Plummer, Lindsay Crouse, and Edward Asner are excellent.

However, Timothy Hutton, who was so good in *Ordinary People*, is surprisingly inept. There is a scene where Susan (Amanda Plummer) is having a nervous breakdown. Hutton is supposed to be alarmed for, and caring of, her. Yet, eyes wide and mouth agape, he merely seems astounded by Plummer's acting ability.

Lumet has an uncanny instinct for filming subjects others would avoid. He was one of the first directors to show nudity in *The Pawnbroker*; he dealt with the power of television in *Network*; police corruption in *Serpico* and *Prince of the City*. He has also dealt with lesbianism, homosexuality, and other issues in previous films.

By dealing with these controversial issues in the commercial cinema, Lumet has often sparked discussion which raised questions that otherwise wouldn't have been asked.

Yet, these films were clear in their criticism. *Daniel* is not. Though Lumet mildly points to several reasons as to why the Isaacsons were executed, he doesn't focus on any one. This skillful avoidance of issues cripples the film.

Daniel could have been very powerful. Many of the issues that haunted Americans in the fifties are relevant today. The peace movement is reaching more and more people, anti-semitism is on the rise, the American left is as threatened as it ever was, and we are once again in the midst of a cold war.

Daniel offered many opportunities to deal with these issues in dramatic form. That so few of them were taken up is inexcusable and both Lumet and Doctorow, who are also executive co-producers, must take the blame.

de BeauDommage à la maturité

par Dennis Marinakis

Michel Rivard déborde d'énergie, de chaleur et d'amour. Il rejette carrément le je-m'en-foutisme d'une époque cynique renfermée dans un univers Walkman.

A 32 ans, cinq ans après la rupture de Beau Dommage dont il a été l'élément-moteur, Rivard demeure idéaliste. L'amour — un message qu'on aurait cru démodé — englobe encore sa vie artistique et personnelle.

Au moment où chacun fait

son trip spécialisé, Rivard a pu répandre ses énergies et son amour à travers ses talents multiples: auteur-compositeur, humoriste, chanteur-musicien, et comédien — même s'il aime avant tout écrire et interpréter des chansons.

Dans une entrevue qu'il a accordée au *Supplement*, Rivard a raconté sa lente maturation artistique et personnelle d'une façon sereine et décontractée:

"Je viens d'avoir 32 ans. Je n'ai pas sorti de disque depuis quatre

ans. Pour moi, 28 à 32 c'est comme la fin d'une époque et le début d'une autre.

"Tout ce que je faisais avant Beau Dommage et mes deux premiers disques, je vivais d'une façon très solitaire. En groupe tout le temps, mais quand même solitaire. Pas de responsabilité personnelle, pas de gens autour de moi. Donc, j'étais très libre et la liberté c'est très bon car ça fait sortir toute sorte de choses."

"Par contre si on regarde mes anciennes chansons, il est tou-

jours question d'amour impossible ou sentiments de regret.

"Là depuis quatre ans, je vis quelque chose de très 'down to earth' avec un enfant et ma femme.

"Moi, je ne me voyais jamais là dedans, toujours avec la même personne avec une vie quotidienne. Alors, peut-être les gens vont dire que je suis devenu straight. (rire)

"Je pense que le disque que je viens de sortir (*Sauvage*) reflète un peu ces préoccupations. La

femme et l'enfant sont là (sur la pochette de disque). Par contre, j'ai le goût toujours de transposer mes expériences personnelles, de les rendre plus universelles."

Même s'il a trouvé le bonheur familial, Rivard n'est pas comblant pour autant. Il se dit inquiet de la situation — de notre planète où tout le monde se tappe dessus.

Pour Rivard, il ne faut pas attendre non plus des solutions conçues par des "Marchands de bonheur" qui ont tout promis et rien donné:

"Les voies politiques qu'on nous offre actuellement — les partis politiques, et le gouvernement — ... ça ne veut plus rien dire.

"Si on entre dans l'ère informatique aussi déconnecté des sentiments humains qu'on était dans les années 70, c'est fini."

Mais *Sauvage* n'est pas pessimiste. Tout en donnant pleine voix à ses craintes dans des chansons comme *J'ai peur, J'ai peur* et *Une planète qui meurt*, son humour subtile transperce et aide à digérer la pilule.

En personne, on n'a pas du tout l'impression de "vedette". Rivard n'aime pas se déguiser ou véhiculer une image. D'ailleurs, il avoue ressentir un grand plaisir à être vulnérable.

Pour Rivard, l'artiste ne fait que ressortir de façon originale ce qui se trouve déjà en nous tous. "Les artistes ne sont pas des scientifiques. On n'a rien inventé".

Que nous réserve-t-il après *Sauvage*?

"J'aimerais faire plus du cinéma mais je n'y ai pas encore trouvé ma place. Continuer bien sûr d'inventer, voyager et peut-être un jour écrire des romans."

Une évolution à suivre sans doute.

par Daniel Weinstock

Après une absence de quatre ans de la scène montréalaise, l'atmosphère au Spectrum était quelque peu solennelle. Ce n'est pas tous les jours qu'un enfant prodige revient au bercail.

Mais Rivard n'est pas le genre à essayer de jouer la Messie. Plutôt que de faire une entrée triomphale et pompeuse, il a décidé d'alléger le ton de la soirée en arrivant sur scène en catastrophe, en nous expliquant son retard par le fait qu'on lui avait posé un sabot de Denver devant le St. Hubert BBQ. Sans ôter son imperméable, il s'est lancé dans *La petite vie*.

Pendant deux heures, Rivard demeura fidèle au ton de ces premiers instants. Nous offrant une rétrospective de sa carrière, il a entrecoupé le spectacle par des monologues et chansons satiriques mettant en valeur ses talents d'humoriste.

Après le rappel "obligatoire", peu de spectateurs voulaient quitter le Spectrum. Rivard est revenu sur scène, seul avec sa guitare sèche, et a entamé la déjà familière *"Complainte du phoque en Alaska"*.

Lors du dernier refrain, Rivard a tout simplement arrêté de chanter, permettant à la foule de terminer. A ce moment spontané d'émotion réelle, Rivard lui-même avait des larmes aux yeux.



Big Chill: The demographic bulge

by Frank Watts

Self-infatuation is the preponderant characteristic of the post-war baby boom generation.

In the 60's, young people propagated their anti-Establishment ideals through the revitalised medium of Rock and Roll. As they grew older in the 70's, they abandoned their principles for more weighty economic considerations and were labelled the "ME generation" for their self-preoccupation, reflected in an obsession with introspective fads like zen and yoga.

Increasingly, members in the 80's reflect nostalgically on their former glory years of vigor and altruism through flashback radio shows and TV documentaries.

Lawrence Kasdan's *The Big Chill* is another retro look, contrasting the 60's picture with modern reality. Today's world, where even fortune cookies bear cynical messages ("Friendship is

the bread of life, but money is the honey."), is a world turned cold, where only the warm glow of compatriots huddled together can comfort the disillusioned.

Despite these gloomy portents, the film is far from morose. Driven by a script (co-written by Lawrence Kasdan and Barbara Benedek) that injects punchy one-liners and wry humour at every turn, and complemented by a dynamite soundtrack of 60's Top 40 hits, the movie takes a light-hearted and whimsical look at today's members of the "demographic bulge."

The film's vehicle is a weekend seven former friends spend together almost two decades after their college days of social awareness. The occasion is the funeral of the group's focal point, Alex, whose suicide, the movie suggests, stemmed from his inability to instill meaning and to find direction in his post-college life.

One only gets glimpses of Alex through the vague reminiscences of his friends and of his lover Chloe (Meg Tilly). In fact, the real corpse these people have come to bury is the decayed image of their former "radical-activist" selves.

"I would hate to think our commitment was only fashion," states Meg (Mary Kay Place) over supper. But the film's evidence can only confirm her fears: these people have sold out and have become card-carrying members of the Establishment they once abhorred.

Sam (Tom Berenger) plays a



Matt Houston clone on prime-time television, Harold (Kevin Kline) runs a successful jogging-shoe company, and Michael (Jeff Goldblum) is a "journalist" for *People* magazine who is assigned to interview blind baton-twirlers. Sarah (Glenn Close), a doctor who has settled down with Harold; Meg is a company lawyer; and Karen (Jo Beth Williams) suffers from a boring marriage with an advertising executive — that archetypal establishment figure.

Only Nick (William Hurt, star of Kasdan's first feature *Body Heat*) and Chloe have escaped the clutches of the corporate world. Chloe, an epicurean airhead (the flower child prototype) is the same age the others were in their college days. Nick, a drug dealer, lives on the fringes of society.

The *Big Chill*'s only fully developed character is Nick. The other actors' performances are

limited to group situations, which is appropriate, considering Sarah's comment: "I feel I was at my best when I was with you people." No ensemble's performance to date can compare to theirs.

Nick, an impotent Vietnam veteran, is the film's focus. A brilliant scholar turned sour, his past resembles Alex's and thus, he gradually adopts Alex's role. It is a measure of the others' distance from their 60's ideals that they can't accept Nick's pessimistic evaluations. At parting, while the others leave to resume their humdrum lives, Nick decides to stay on with Chloe and take-over Alex's shack in the woods.

Such is *The Big Chill*'s somber assessment of the place of 60's idealism in this modern age. It is to be relegated to the ash heaps in a Thoreau-like existence, out of sight of today's society.

the supplement

Critical kultcha listings in Montréal

by Brendan Kelly
Film:

Vertigo: This re-release of Alfred Hitchcock's 1958 psychological/suspense masterpiece is easily the most interesting film on the first-run circuit right now. Hitchcock himself pulled *Vertigo* — along with *Rope*, *Rear Window*, *The Trouble With Harry*, and *The Man Who Knew Too Much* — out of circulation in the early 1960's to increase their value.

Vertigo is a quintessentially perverse Hitchcock work: its themes are anxiety and sex which are introduced in the first ten minutes of the film. The first shot is a close-up of a woman's tormented face. This cuts to a great rooftop chase which ends with James Stewart hanging from a ledge by his fingertips. The camera turns downward to show the alley 20 stories below. His colleague/policeman tries to save him and, in doing so, falls off. We see him careening through the air and smashing on the ground. Thus Stewart's vertigo-acrophobia.

The next scene shows James Stewart with his friend (Barbara Bel Geddes) who designs underwear. A large bra is prominently displayed in the centre of the screen which sets the tone for the rest of the film. Basically, *Vertigo* highlights Hitchcock's repressed sexual obsessions especially vis-a-vis his female leads — this time with Kim Novak.



A first-rate thriller that is also funny at times. Mainly because of a solid and sometimes witty script (by Alec Coppel and Samuel Taylor) and James Stewart, who plays it serious for the most part, but carries the lighter moments with ingenuous skill.

Playing at Alexis Nihon Plaza and Decarie Square.

Dial M For Murder: To have made this in 3D was an exercise in silliness. It's based on a play, so most of it takes place in one room and only the murder scene makes use of the extra dimension (a hand comes darting out of the screen). *Vertigo* would have been a more interesting Hitchcock film to see in 3D.

But aside from having to wear tacky glasses for no good reason, *Dial M For Murder* is an enjoyable, elegant crime story about a man who unsuccessfully tries to have his wife murdered. No more than a diversion, this

1954 Hitchcock movie is nonetheless well-crafted escapism.

If Hitchcock was not a genius, he was at least a master craftsman: he always relies on strong screenplays, quality acting (Grace Kelly is the strongest presence in *Dial M For Murder*), and orderly yet innovative (and sometimes perverse) direction.

At Cinema V tonight at 21h30. Friday, 21h30 and Saturday 19h15. \$1.99 and 75¢ extra for the glasses. (You get to keep them).

Veronik Voss: One of Fassbinder's last films: The somewhat sketchy plot concerns an aging actress in her decline who becomes a drug addict and falls under the control of a nefarious doctor.

What it lacks in narrative is more than made up for in stylistic extravaganza. The black and white lighting is outrageously expressionistic. Sparkling lights explode, almost engulfing the characters on the actress's movie set. In the scenes in the doctor's clinic, the screen is bleached to an antiseptic-white.

Fassbinder uses the illicit narcotics trade, which he portrays as a side-line of the German government, to comment on post-war bureaucratic corruption. Perhaps not his best, but damn close.

In French, tonight, 19h15 and 21h30, at Ouimetoscope (1204 est, rue Ste. Catherine near

Beaudry). \$2.75.

El Brigadista: A Cuban film by Octavio Cortazar about the 1961 Literacy Campaign which nearly eliminated illiteracy in Cuba. This revolutionary drama won the Silver Bear award at the Berlin Film Festival in 1978. Knowing the infrequency of the screening of Cuban cinema in Montréal, this is not to be missed.

In Spanish with English subtitles at le Conservatoire d'Art Cinématographique in Concordia's Hall Building (1455 de Maisonneuve W.) Tuesday October 25, 20h30. \$1.75.

No More Hibakusha: Made by Martin Duckworth. About survivors of the Hiroshima atomic massacre.

Tonight at 20h. In room 522 of the McIntyre Medical Building (3665 Drummond, corner Dr. Penfield). Minimum \$3.00 donation; proceeds go to the October 22 Committee. Also Tuesday at noon in the Centre for Developing Area Studies (Macdonald-Harrington Building). Free.

Lecture:

Gertrude Stein and Politics: by Catherine R. Stimpson, director of the Institute for Research on Women at Rutgers University. She is the founding editor of *SIGNS: A Journal of Woman in Culture and Society*.

Monday, October 24, 1983. 16h00. Vanier Library Auditorium, Loyola Campus. 7141 Sherbrooke St. W.

Spoons really dish it out

by Marie-Catherine Giguère

Today, the Spoons are becoming a household name as they rapidly climb the charts.

A listen to the *Arias and Symphonies* record should give you a clear answer why. Their music is melodic, both instrumentally and vocally, within an overall "techno-pop" sound. They also have simple yet intelligent lyrics. Moreover, the Spoons are not trying to get across pretentious and obscure messages. Rather they favour simple, free-spirited, aesthetic words.

Another important aspect of the Spoons is that they have attracted the best record producers in the business. John Punter (Roxy Music, Japan, Nazareth) has taken care of the production on *Arias and Symphonies*; and Nile Rodgers (Chic member and producer of Bowie's *Let's Dance*) is the wiz behind the soon to be released album, tentatively titled *Talkback*.

In interviews, Rodgers explained why he took an interest in the band. "The only reason is that I saw them perform live when they were opening for Culture Club.

"They had a tasteful tight show and I was interested. They could really play, and you know these days a lot of bands can't play," he said.

"What I'm trying to do is make a solid Spoons record with power that will knock you in the face. The bass and drums are gonna be thrumping."

On October 1st, McGill students had the opportunity to hear some of the new material when the group performed in the Union Ballroom. The show was fun and many were tired at the end from endless dancing. A few complained that it was boring, but then some people are stubbornly stuck on shows full of special effects, gimmicks and other pretentious apparatus?

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...24-hour strike

continued from page 1
renewed because contract terms cannot be agreed upon.

According to a FTQ press release, union members in 11 universities across the province voted to strike on a rotating basis. "We have opted for rotating strikes to cause as little inconvenience as possible to the student population," it read.

Residence food service was curtailed by yesterday's walk-out.

Director of Residences Flo Tracey said, "Essentially food service is closed down. We served a continental breakfast with the help of the managerial staff."

Bill 17, passed this year in the National Assembly, bars managerial staff from taking the place of workers during a strike.

Unionised workers at the Université du Québec à Trois Rivières walked out yesterday with McGill employees. Workers at the Université du Québec à Chicoutimi and Université Laval walked out last week, with strikes occurring at the Université de Montréal Monday.

According to both the McGill Administration and union sources, negotiations between unionised employees and university and provincial government officials continue.

Palmero said university officials are siding with the government at the bargaining table.

"All universities sit at the same sectorial table. If the government says one thing, the universities agree with them, so we're on strike against both the government and the university," he said.

Mary Bordouxhe of McGill's public information office said the university will not comment on the strike while negotiations continue.

She said residents would be refunded \$10.00 for yesterday's meal service.

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